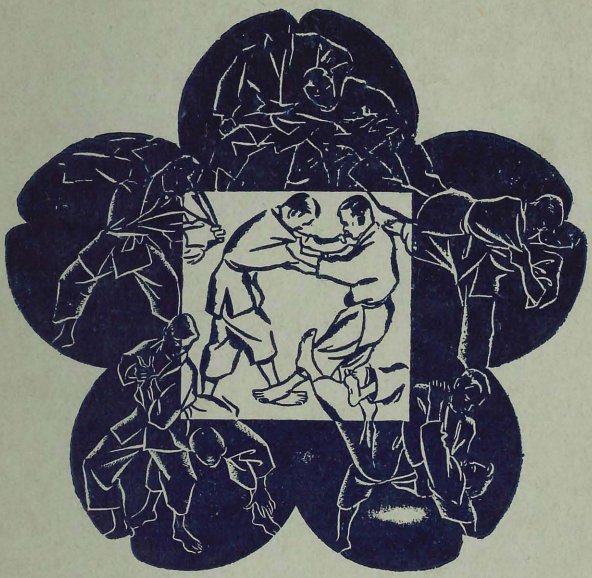
VOL. 2 No. 2

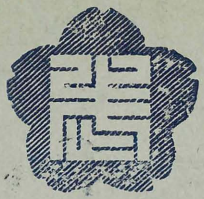


JUDO

QUARTERLY BULLETIN
JULY, 1946

THE BUDOKWAI
15, LOWER GROSVENOR PLACE
LONDON, S.W.1

TWO SHILLINGS



THE BUDOKWAI,

Founded 1918.

GENERAL COMMITTEE:

R. A. HOARE.	G. KOIZUMI.	E. H. MOSSOM.
I. F. DUFF.	R. HOLLMANN.	J. TURNER.

Chairman:

R. A. HOARE.

Secretary ..	G. KOIZUMI.	*Treasurer* ..	R. HOLLMANN
Asst. Sec. ..	M. BELL.	*Asst. Treas.* ..	E. DOMINY.

Maintenance Stewards:

M. F. FAYERS. A. FLEETWOOD.

Editor:

Miss E. RUSSELL-SMITH.

DOJO HOURS:

		Dojo Stewards on Duty.
Mondays ..	6.30—9 p.m.	L. G. HUNT; J. A. FROST.
Tuesdays ..	,, ,,	Miss E. RUSSELL-SMITH; D. P. MANN.
Wednesdays ..	,, ,,	P. SEKINE; W. D. RAE.
Fridays ..	,, ,,	A. DELPIANO; F. P. KAUERT.
Saturdays ..	3—5 p.m.	G. GRANT.

1946

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CLUB NEWS

LITERARY HARVEST.

A proud and happy Editor is delighted to report that the smart appearance of the Bulletin in print has stimulated an unprecedented outbreak of literary activity among members of the Budokwai. Far more material has been submitted than could be included even in our new enlarged edition and several pleasing contributions have perforce been held back for a later issue. In choosing the articles for the present issue we have picked out specially all those giving instruction in the art and practice of Judo as being of greatest value, particularly perhaps to members of affiliated clubs.

WANTED : NEWS OF OTHER CLUBS.

But among this fine harvest of contributions there was, in fact, very little news from affiliated clubs and we therefore repeat the invitation given in the April number of the Bulletin to members of affiliated clubs to send us news of their doings, what they are doing about training their members, what displays they have held, and also to suggest subjects which they would like to see dealt with in the Bulletin.

MILITANT MISSIONARIES.

Several members of the Budokwai have been active in helping and promoting other Clubs. Mr. Friedman has worked hard with the Imperial College Judo Club which has some keen and promising members. He has also helped to promote the University of London Judo Club which meets at the Budokwai on Thursday evenings when Mr. Friedman and Mr. Mann conduct a class of 30 to 40. The Battersea Polytechnic Judo Club has also benefitted from Mr. Friedman's tireless energy and his activity is now extending to the Northumberland Institute. Mr. Mossom is spending his Thursday evenings at the Ealing Judo Club where some members have attained the DAN grades. The Metropolitan Police Judo Club meets at Elliot House (Paddington) every Tuesday evening and Mr. Delpiano is a regular instructor supported by Mr. Mossom and Sergeant Bissell. Mr. G. Chew is conducting a class at Gilmore House (Kennington) every Tuesday evening with the assistance of Mr. Dominy. Mr. O'Hanlon has been responsible for promoting the Murphy Radio Sports Judo Club at Welwyn Garden City, where, after overcoming the hard task of getting outfits and mats the club is in a position to enjoy good Judo. Mr. Morton, although no longer a regular attendant at the Budokwai, has been responsible for starting the St. Gabriel's Judo Club. If this missionary zeal continues there should soon be few parts of the United Kingdom where the Judo enthusiast will be unable to follow his vocation in the intervals of the humdrum occupation of earning his living.

LETTERS WE LIKE RECEIVING.

From the Central Council of Physical Recreation : " Many people have told me how much they enjoyed. . . . the grand show you gave

at Dartford last Tuesday. . . . and from the younger element there is definitely a keen desire to see more of and learn more about the art of Judo.

The local paper contains an excellent report of the P.T. Display. . . . . but pride of place is definitely given to your demonstration. . . . . nearly 1,000 people were present to see the display."

NEWS FROM ABROAD.

Mr. Nicolsky writes in some distress from Shanghai that the first practice he had with a real Judoka since he left London was spoilt by " a terrible accident " when the mats, which had been left out in the sun for some hours, became so hot that they took all the skin off his feet before the practice had really got under way ! As he says " it's just a thing that doesn't happen to Judo enthusiasts every day."

JUDO AND THE ART OF LIVING

The life of a man, in ultimate reality, may belong to the plan of providence, but to live it, manifestly, is an art—a concern of man.

An art, indeed : the problems of life to-day are not so much in the primitive nature of " utility " but in cultural or aesthetic attainments and matters of rhythm and harmony, the evolution of which is very similar to that of the art of Judo.

In the effort to adjust man to the rhythm of the current of life or to reconstruct the conditions of life to the ideas of man many a formula has been tried ; and many more are in process of being formed spiritually, mentally, physically, socially, and politically ; all, virtually, to find the answer to the basic urge of life—happiness and contentment.

However, most show little or no understanding of what happiness and contentment really are. The efforts are directed in narrow, specialized channels, overlooking the fact of the multi-phased and complex nature of man's life. So they fall short of the target, either ending in partial answer or self-negation—or attempts at self-negation.

The complexity of man's life is mainly due to the fact that man is pre-determined to have self-determination, whilst the function of the mind is undetermined. The mind is flexible and susceptible as clay, especially when the intellect is undeveloped.

The complexity and duallity of the cosmic order lead the undeveloped mind to confusion, wandering and misunderstanding. The thoughts or ideas developed on such ground mar the intellect and prejudice the judgment, misinterpreting the senses, likes and dislikes, the unspoken words of the " greater mind " and the indicators of the " balanced way " or " middle way." Thus was built the world of

man, and the mental state as we see it to-day, full of conflicts, mistrusts, egoism, discords and preoccupations on matters of unreality.

Happiness and contentment elude logic or intellectual calculation, but are found in the atmosphere of the cosmic rhythm and spiritual harmony—the state of unselfconsciousness. To attain the intellectual peak or 10th DAN in Judo might be beyond most of us, but happiness and contentment, and the gifts of Judo, are within the reach of every one who is prepared to make efforts. " The proof of the pudding is in the eating." The reality can only be understood by the experienced.

In training of any form, the point of greatest importance is to be free of all bad habits. In Judo we first change into the standard costume, pure and white. This puts us all upon an equal basis—mere men. As we enter the Dojo there is a reminder on the door, a notice, " Have you washed your feet ? " to wash away the " dust of the streets." Then on going on to the mats we are prepared to take falls safely—for we have to take falls—many of them, to learn how to throw. This is followed by instruction on the principle of balance, the main technique of which is not to resist force, the way to retain one's balance, to preserve energy, and to disturb one's opponent's balance with the minimum of effort.

The principles of this method of Judo training apply to the mental and spiritual training, as also to the art of living ; for in each case the clothes of prejudicial thoughts and ideas, accumulated like the dust of the streets, must be removed. By falls, false pride must also be removed, to prepare the mind for learning. The principle of non-resistance is absorbing : learning, and the way of progress is also the way to withstand the assaults of " the world " without losing one's poise and balance. The way of the training depends upon conscious action but the aim is to attain skill, the action of which is unconscious. So is it with the art of living : the focus is " unself-consciousness," or naturalness. A healthy person is not conscious of his body.

Life is a process which follows the course of progress eternal : the guiding lines of the course are the innate provisions—senses, likes and dislikes, and the law of cause and effect. The incentives and stimuli for action are the creative instinct and the spirit of adventure. Thus the interest of man is spontaneous in exploring the unknown for new knowledge and invention—hunting, striving to obtain the unpossessed, anticipation, imagination, things to come. Life without striving and adventure loses its tone and degenerates into vegetation. However the quality of the art and living depends on the nature of objects selected.

The art of Judo is built upon the laws of balance and leverage but being concerned with life and death the study develops into other aspects of life, mental and spiritual, and the law of cause and effect, merging into the art of practical living.

Judo is sought after as an art of combat and self-defence, the aim of which is to disable the opponent by causing injuries, even death. But in reality what one seeks is not the art itself, but the security which the art provides. A simile is the man who selects a vessel for catching water dripping through a leaky roof, whereas the permanent solution is to repair the roof. But to do the repair, he must have confidence in his ability for the job. Security is secure when one is amidst one's friends, but an enemy cannot be transformed into a friend by the use of force or by breaking his neck. But such a thing is possible by magnanimity of heart, supported by confidence and strength of character. Judo promotes in one this confidence and strength, enabling one to see by the light of cause and effect what such a course of action would produce. So, the way of gentleness—Judo.

The art of living is complex as life itself but the fundamental principle should be to harmonize the mode of living and the current of thought with the rhythm of natural laws and cultural evolution, in order to achieve the basic urge of life—happy contentment.

However, let us remember that the essence of sport is not in the goal or the score, but in the efforts and art involved in attaining them. Such is the life of man predetermined. Imperfection is the measure of perfection. G. K.

(In the October issue, " The practice of Judo as a Sport.")

DOJO DOINGS

Dear Fellow Members,

Having missed the last issue of the Bulletin through ill-health and pressure of business I shall try to cover six months of " dojo doings " in this issue. On January 20th I set off for Liverpool to visit our very keen Judo friends the Merseyside Judo Society, arriving there some one and a half hours late, in about a foot of snow, frozen stiff. I was met at the station by John McKenna and Alf Billings who thawed me out by the sheer warmth of their welcome and made me feel once more that life was worth while living. Having reached Alf Billings' house and very welcome fire, the conversation turned as you would expect to the " Budokwai " and its doings. So until the early hours of Monday morning I was kept busy answering questions about G. K., Leggett, our constitution, Judo *v.* Catch, etc., etc. Taking part in this cheery chat was Alf Billings' son, Kenny, a very keen Judoman and one of whom, I am sure, we shall hear much in the coming years.

It would take far too long to give you details of the entire week's doings so I will touch on a few points that I think will be of interest. Firstly let me describe the clubroom to you ; The most striking point of this is the lighting, which is the best I have ever seen in any club. The mat is also excellent, being a little smaller than our own,

but very fast and hard. The dojo is light and airy, dressing is comfortable, and taking things all round it is a splendid little club. The three leading lights of Merseyside are John McKenna, Alf Billings, and John Karley, whose appetite for wrestling knowledge was a revelation to me. I can only hope I didn't fall short on my part.

During the week I took part in several exhibitions and thereby hangs a tale. On my return to the Budokwai it was immediately noticed that I was sporting the most beautiful black eye most of the boys had ever seen and although I made it clear I had received it in one of those exhibitions while taking on the audience, some of my personal friends advanced other theories, one even suggesting it was a donation from my wife as a warning to the effect that if I was a 3rd DAN at the club, I was still a 6th KYU at home. I look upon my visit to Liverpool as a great honour. I hope I came up to their expectations with regard to the skill a Budokwai man should exhibit, and that they will ask me to come again.

Shows have also been given at various other places, including Murphy Radio (our old friend O'Hanlon getting cracking) and King's College for brother Friedman, and of course our old pals the police had our services on a number of occasions. Friedman, I am sorry to say, has been having a bad time with boils, etc., and that rather threw a spanner in the show works, but G.K. gallantly stepped into the breach and with the added help of Percy Sekine the club was able to preserve its great record of never failing to put on a show.

To those of you not yet returned to the Club, I would say that both dojos are now being used to the full and the familiar figure of T. P. Leggett can be seen towering over us all on most practice nights, ready, as every, to lend a helping hand to all and sundry. Dojo stewards have been elected for each night so all grades are sure of plenty of the right kind of training.

On Friday, June 21st, G. K. gave a dinner by invitation to some 40 members of the Club as a token of the part played by some members during the war years. What a galaxy of Judo talent was present. To name only a few, there was G. K., Leggett, Weir, Kaye, Harrison (E. J.), Delpiano, Lyons, Mann, and, of course, my pet aversions Hobson and Friedman, only one failure marred the evening, we couldn't get any ' Beer.' Speeches were made by G. K., Kaye, Leggett, and E. J. Harrison. I even said a few words myself. The main theme of all these speeches was G. K.'s wonderful work in building the Club during the war years, so long may he be spared to continue this work. Finally Dr. Weir rose to tell us that he would soon be leaving us for the broader domain of Canada and with our best wishes ringing in his ears our reunion dinner came to its end.

The next important feature for all Judo men is the summer school at Edinburgh. In our next issue I shall try to give all of you unable to attend an eye-witness account of " Scotch Dojo Doings."

Wishing you all the Best of Luck,

EDWARD H. MOSSOM,
3rd DAN.

JUDO

(Continued from the last Bulletin).

DRAWING ANKLE THROW
(TSURIKOMI-ASHI)

Ankle throws are popular in practice or contests because the openings for them occur more frequently than for other throws. And they are the very first throws taught to beginners : yet they are known as high-graded old man's throws ! The reason is that they are favoured by those who have passed the stage of taking a delight in physical exertion for its own sake. The technique is simple but exacting, calling for a high standard of skill. Ankle throws cannot be " forced " in the way some others can.

Ankle-throws are those in which the point of attack is the opponent's ankle, including DEASHI-HARAI, applied to the advancing front foot), TSURIKOMI-ASHI (to the advancing rear foot), SASAI-TSURIKOMI-ASHI (to the foot on which the opponent is balancing himself), OKURI-ASHI-HARAI (to the foot moving towards the other), KOUCHI-GARI (to the back of the ankle from the inside), KOSOTO-GARI (to the back of the ankle from the outside).

Here, I will try to describe TSURIKOMI-ASHI, drawing ankle throw. The conditions of TSUKURI for this throw are that, looking from your position, the opponent's feet are almost in one straight line, and the opponent is about to move his rear foot forward to regain his balance weakened by the stance.

To produce these conditions, assuming you are in contact with your opponent in the right natural hold, you should move your body to your right and place your right toes slightly outside the opponent's left foot and, pivoting on them, turn your body to your left back so that your right foot forms a right-angle with the opponent's left foot. This will weaken the opponent's balance to his right front corner and draw him to move his right foot forward.

For KAKE, or to apply the throw—balancing on your right leg, stretch your left leg straight out to the point where the sole of your left foot makes contact with the opponent's right ankle and continue the turning movement, slightly bending your body to the left. (see Fig. 5).

FIG. 5.

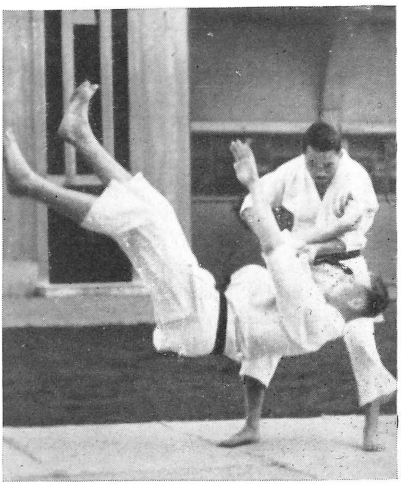

FIG. 6.

FIG. 7

To describe them, one is obliged to separate the various movements but in practice they should of course be made continuously, without break, in fact, simultaneously. If the turning and other movements be correct, your opponent will practically leap over your left foot and land on his back in front of you (see Figs. 6 and 7).

The gentleness and subtleness of the movements of the art, the essentials of efficiency, are beyond description. One may feel and understand them, but to put them into practice requires a long training. However the following observations will help in guiding your training in the right direction.

In order that every inch of your movements shall be effective, and that it shall be transferred to the opponent's body, so that the final effect will be that of rhythmical smoothness, you must, firstly, establish " contact " with the opponent's body. Without making any local movement, lean your entire body gently back, very slightly, until you feel as if the two bodies are held together with a tight rope. The contact thus gained must not be relaxed until the end of a throw. If such contact is lost for one moment, it gives a chance for the opponent to counter. If you over-do the act of leaning back, you will weaken your own balance and cause your opponent to move his feet. Sudden and violent action will also spoil your effort.

As you start to turn your body, you should curve your body slightly forward (as if you are bowing) by moving your left hip

backward. This will steady your balance and be a means of using your body weight. The arms and hands are used as connecting-rods so that, as you turn, the square shape formed with the arms and bodies does not change its form. Any change would indicate that you are not using your body effectively (refer to article " Maximum Efficiency and Body Mechanism," Vol. 1, No. 3).

If your mind is obsessed with the idea of throwing your opponent, the trunk of your body becomes the foundation for the local action of your arms and legs. In a sense, your body should lead your opponent's body, so in turning, the two bodies swing as a door, on hinges, the hinged side remaining stationary. The direction of the opponent's weakness is indicated by the line of his arms. Therefore you should watch that your action does not pull or push the opponent's jacket away from his arm.

In order to make practising safe, and to avoid unnecessary shocks at the end of a throw, you should hold up one side of your opponent's jacket : and to retain your own balance, you should keep the trunk of your body upright.

Whilst it is essential to have RANDORI or free practice as a sport, to quicken the movements, and sharpen the sense of observation, the theory of the art must be mastered by practising in the form of KATA, or in an arranged formal manner.

It is not only detrimental to skill, but dangerous, to force a throw, also to evade the taking of falls by twisting the body, or with outstretched arms. Play for safety : win or lose is equal in value in the light of training.

G. K.

(To be continued by " How to counter this throw, and to counter the counter.")

THE EASTER JUDO SCHOOL

LIVERPOOL UNIVERSITY, 1946.

By a LIVERPUDLIAN.

Following upon our experience at Blackpool last year, the opinion was reached that it should be possible to hold vacation schools of Judo in various parts of the country so as to enable students to make contact with leading Judoka. That this can be done without subsidy from the parent body has now been proved. Last September we were hopeful that Oxford would have been the next venue, but despite exhaustive enquiries we were unable to locate a suitable gymnasium, so we decided to play for safety and Liverpool was chosen on account of the contacts which the Budokwai has in this district. After certain preliminary enquiries we were successful in obtaining the use of the University Gymnasium, a magnificent building, erected in 1938, and given to the University by the late

Walter Harding of Birkenhead. The shower baths were a delight to the hearts of Mr. Koizumi and Mr. Sekine who are particularly fond of this form of medicinal treatment after randori contests.

Unfortunately we were unable to have with us all the Black Belts who had been hopeful of attending and to our regret the cheerful ebullience of Messrs. Friedman and Mossom was missing. Nevertheless in Messrs. Sekine and Taylor (1st KYU) we had very good substitutes and the arguments ranged from how much extra beer each member of the company received at meal times when Mr. Sekine was absent chasing the lady of his choice, to a particularly fierce controversy between Messrs. McKenna and Taylor concerning the relative advantages of building society and trustee mortgages. The class consisted of approximately 30 people and started with great gusto on Easter Monday morning. Thanks to the assistance of certain local boys' clubs sufficient mats were forthcoming to enable 2 sheets to be used and this was most helpful to the lower gradings who were bursting to show what they could do with people who had no previous experience. On the Monday afternoon the chosen few went to West Kirby in Mr. McKenna's car and it is feared that nerves became a little strained when he decided to open up and pass everything on the road. And here for George Chew's benefit let it be mentioned that it wasn't the same car which took so long to transport him from London to Liverpool in September last.

Tuesday passed without any particular event taking place and on Wednesday afternoon two car loads of Judoka set out for St. George's School, Freshfield, not without some trepidation, for is it not rumoured that one well-known belt holder received a black eye during some such previous excursion.? Whether it was accidental or otherwise will probably never be known. The proceedings started very quietly, Mr. Koizumi engaging in randori contest with a lusty youth of some thirteen years. After five minutes he gave it up as a bad job, i.e., the youth, for always when he thought he had our hero in his grip did a disengaged arm or leg seem to prevent him with irritating frequency. Mr. Sekine was the next to come out for examination, and although he assured us later that he tapped " just to give the lad a chance," doubts were expressed by the company present. After a display of throws by Messrs. Koizumi and Sekine, and a short address to the school by Mr. Koizumi, a most pleasant afternoon ended with tea and the expression of good wishes by the Headmaster. Thursday came along and during the afternoon Mr. Koizumi partook of the waters at Southport ; that something had happened was evident because at night he engaged in randori contest with almost everybody present. The private opinion of the writer was that he had received something in the nature of Voronoff treatment, such was the vigour shown.

On Friday, Mr. Koizumi and Mr. Dominy decided to take extreme risks, the latter lending his car to Mr. Taylor, and Mr.

Koizumi offering to go out in it as passenger. Fortunately for the Judo community the journey passed without serious mishap, and we are assured that the few stoppages which did occur on account of the engine " stalling " were wholly attributable to the condition of the car and not the standard of driving displayed.

With the arrival of Saturday our week of delight was reaching its close, but not before we viewed some very interesting contests during the afternoon resulting in a number of belts being awarded. Following upon short addresses by Messrs. Koizumi and McKenna the company adjourned for tea at The Royal Restaurant, and various suggestions were made here as to the organisation of future schools in various parts of the country.

Mr. Thane, of Leeds University, proposed that a school be held there next Easter and the promise was made that this suggestion would receive consideration. It was also mentioned that arrangements had been completed for the formation of Judo clubs by Liverpool University and Lancashire County Constabulary. Thanks were expressed to Mr. Koizumi and Mr. Sekine for having given their services as teachers so freely and to Mr. McKenna as having been responsible for the organisation of the school. With these remarks the company parted in the hope that as many as possible would meet again at Edinburgh in July.

THE ACCOUNT OF THE EASTER JUDO SCHOOL.

	Receipts £ s. d.	*Payments* £ s. d.
Twenty-four Entrants at £2 2s. 0d. ..	50 8 0	
Donations	9 5	
Hotel, for Two Teachers		8 15 0
Meals ,, ,, ...		10 10 0
Travelling Expenses, for two Teachers ..		5 0 0
Hire of Gymnasium		3 3 0
Gratuities		1 10 0
Advertisements		7 6 10
Transport of Mats		10 0
Printing		2 18 0
Stationery (paper, envelopes, etc.) ..		3 4 0
Stamps (circulars, letters)		4 15 0
Sundries		3 5 7
	£50 17 5	£50 17 5

GRADING RESULTS

10th February, 1946.

MANCHESTER UNIVERSITY JUDOKWAI.

F. Tavill	3rd Kyu
R. Rhoden	4th ,,
S. K. Walloopillai	4th ,,

13th February, 1946.

IMPERIAL COLLEGE JUDO CLUB.

Black	2nd Kyu
Needham	2nd ,,
Isaacs	3rd ,,
Hardy	4th ,,

15th-17th April, 1946.

BUDOKWAI GRADING

P. G. Amey	1st Dan
G. Friedman	1st Kyu
F. Fayer	2nd ,,
H. W. Browne	3rd ,,
A. Tamon	3rd ,,
A. Hazzlewood	4th ,,
H. R. Legge	4th ,,
G. F. Redman	5th ,,
L. A. Webb	5th ,,
A. J. Knight	5th ,,
G. Dougherty	5th ,,
B. E. Lambert	5th ,,
W. Millward	5th ,,
R. J. H. Neil	5th ,,
Tucker	6th ,,

METROPOLITAN POLICE JUDO CLUB.

D. Carter	5th Kyu
R. Wood	5th ,,
G. Thompson	6th ,,
B. Pope	6th ,,
C. C. Smith	6th ,,

27th April, 1946.

VACATION SCHOOL, LIVERPOOL.

L. Hickey (Preston)	1st Dan
H. Tayler (Budokwai)	1st Kyu
J. McKenna (Merseyside J.C.)	3rd ,,
K. Billinge (,,)	4th ,,
W. Kophamel (,,)	4th ,,
K. Sowerby (Newcastle)	4th ,,
F. N. Kemp (Kathoryu J.C.)	4th ,,
B. Donovan (Merseyside J.C.)	5th ,,
P. Donovan (,,)	5th ,,
A. Donovan (,,)	6th ,,
W. House (,,)	6th ,,
G. Thompson(,,)	6th ,,
G. Briggs (,,)	6th ,,
F. Pritchet (Liverpool)	5th ,,
P. Howe (Blackpool)	6th ,,
K. K. Thane (Leeds)	6th ,,
C. Wannop (Liverpool)	6th ,,
I. Greasley (,,)	6th ,,
K. W. Sproson (W'lverh'pt'n)	6th ,,

1st June, 1946.

ST. GABRIEL'S JUDO CLUB.

J. Perrins	3rd Kyu
N. Freeman	5th ,,
L. N. G. Passenger	6th ,,

3rd June, 1946.

THE BUDOKWAI

A. B. Weir	1st Dan

25th June, 1946.

THE BUDOKWAI

P. J. Doerr	6th Kyu

HISTORY OF JUDO

Like all things of ancient origin, the annals and records of Judo and its kindred arts are scanty and shrouded with myths. The matter has to be left, largely, to the conjecture of readers. Owing to the lack of material at my disposal, I feel I cannot do better than quote Prof. Sumitomo Arima, whose work, " Judo Taii " in Japanese was published in 1904 (English translation, " Judo," in 1906).

In the preface, Prof. Jigoro Kano says " Mr. Arima is a graduate from the post-graduate course of the Peer's School, and is versed in politics, law, political economy and philosophy. Connected with the Kodo-kwan for a long time, he is an ardent student of Judo. In addition, Mr. Arima has had extensive experience as an educationist, having successfully filled the post of Director of Osaka-fu and Tochigiken Middle Schools, Professor of the Fifth Higher Middle School, and Professor and Director of the Peer's School."

Prof. Arima says in his preface to the English edition, " There are a few English works on Jujitsu published abroad, which I have had occasion to peruse. To my great regret I find them all treating of those schools of the art other than the one enjoying the most universal prevalence in this Country, not to speak of the many misleading statements with which they are marred. Fearing that our Judo may be regarded as on a par with the different methods of Jujitsu explained in those foreign publications, the author now places before the public the present volume, which is an English translation, with some revision, and copious illustrations, of his Japanese work on the same subject, styled Judo-Taii."

" Self-defence being natural to everybody, there is, perhaps, no country where the art of fighting unarmed, whatever its form, is unknown, but perhaps in no country has the art made such remarkable progress as in Japan. In the feudal days of this country there existed various schools of such an art, being known by the different names of Jujitsu-Taijitsu, Yawara, Wajitsu, Toride, Kozusoku, Kempo, Hakuda, Kurniuchi, Shuhaku, Judo, etc. They are so intermingled with one another that any correct discrimination between them is almost impossible ; for instance, one being nominally different from but virtually analagous to another, while the other varies from its namesake as regards its essential points. We may, however, state that, of these, Toride and Kugosoki are intended for the arrest of persons, while Jujitsu and Judo make it a speciality either to floor, or kill, one's opponent ; and Kempo and Hakuda to kick and strike. Generally speaking, they may all be described as

the art of fighting with an armed or unarmed enemy, oneself utterly unarmed, or of engaging by means of a small weapon an enemy armed with a large one.

" The various Schools mentioned above have had their foremost champions who, endowed with high intellectual powers, have assiduously devoted their whole life to the study of their beloved art. And they were duly rewarded. Not only have they succeeded, with wonderful knack or by means of real strength, in mastering the art of gaining a victory over the enemy, but they have contributed to the unequalled development of the art by discovering many fundamental rules bearing on manifold manoeuvres against one's antagonist, delicate movements, arising from harmonious muscular action, display of pluck, training of intellectual faculties, etc.

" Opinions differ as to the origin of the art. One traces it to Chin Gempin, a naturalised Chinese, of whom mention is made in the following paragraph. Another attributes it to Shirobei Akiyama, a physician, at Nagasaki, who is stated to have learned three tricks of Hakuda in China. A third, on the other hand, claims the art to be the production of pure Japanese ingenuity.

" To state more in detail, Chin Gempin was naturalised as a Japanese subject in 1659, and died in 1671. Whilst sojourning at the Kokoshogi temple at Azabu, Tokyo, it is stated he taught three tricks of Jujitsu to three Ronin (Samurai discharged from their lord's service). These Ronins were Shichirogemon Fukuno, Yoziyemon Miura, and Jirozayemon Irogai and, after much study, they each founded their own School of Jujitsu. It is beyond doubt what was learned by them consisted of three kinds of Atewaza (that is to say, striking the vital and vulnerable parts of the body) of the Chinese Kempo (pugilism). We cannot, therefore, arrive at the hasty conclusion that Chin is the founder of Jujitsu in this Country, though it must be stated to his credit that his teaching gave an undoubted impulse to the development of Jujitsu.

" The second of the three views, conferring upon Shirobei Akiyama the honour of being the pioneer of Jujitsu in Japan is maintained by one of the Shingo Schools and is not supported by any other Schools. This theory, like the preceding one, can scarcely hold water, since Kempo and Hakuda of China, the latter of which arts Akiyama learnt in that Country, were no doubt confined solely to kicking and striking, and it is highly improbable that Jujitsu, the art of throwing and killing, was originated by him.

" What then, you may ask, has given rise to such incredible tradition. It is possible that the authors of the two views expressed above found it expedient to give to the Chinese the credit of being the founder of Jujitsu in this Country for, by this action, they might gain the greater confidence of the public than by declaring themselves

the originators of the art—a consideration quite natural to exponents of new ideas and things. This supposition is, in a way, explained by the fact that, in former days, the Chinese were held in high esteem in Japan, as were Westerners later, so high, indeed, that our forefathers often accepted with undue credulity anything of the Chinese school of thought.

" What may be considered as a strong proof against the abovementioned views is that both Yawara and Torida are referred to in a book styled Kuyamigusa (My Confessions) which was published in 1647, twelve years prior to the immigration of Chin Gempin. Moreover, the term Kumiuchi is often found in still older books. These records afford ground for believing that Jujitsu prevailed in Japan at a much earlier period. Further, the Takenouchi School, which is acknowledged by the majority of Jujitsu professors to be the oldest of the kind, was founded by Hisamori Takenouchi, who flourished about four hundred years ago. It is therefore indisputable that that School was in existence long before Chin Gempin ever set foot on this land.

" All these considerations go far towards confirming the claim of the third view, that Jujitsu is indigenous and not foreign. It is true that the terms Jujitsu, Yawara, etc., are quite modern, but the art in its initial stage can be traced back as far as B.C.24. In that year, so the record goes, Emperor Suinin ordered two strong men Nomino-Sukune and Taimano-Kuehara, to wrestle in his presence. After fighting, which consisted mainly of kicking, the former gained ascendancy and, finally, broke the ribs of his opponent. Elated by this success, Nomi went the length of trampling upon, and breaking, the loins of his vanquished competitor, which ended fatally to the latter. This record is generally accepted as showing the origin of wrestling in this Country. Considering, however, the fact that Kuehara was kicked to death, it seems that the contest partook more of the nature of Jujitsu than that of wrestling.

" In those ancient days there existed, of course, no distinction between wrestling and Jujitsu and as the latter name was then quite unknown, it may be that the tragic event was recognized in a general way, as the origin of wrestling. Be that as it may, there developed in the Middle Ages, when the country was the scene of horrible wars and strifes, the art of Kumiuchi, which was a kind of wrestling applied to encounters on the battlefield. After many years of development, the art advanced to such an extent, that even the weak often gained a glorious victory over the strong foe, thus encouraging every aspiring warrior to train himself thoroughly in it. As years went by, the art made a two-fold development. It gave rise, on the one hand, to wrestling, properly so called, which, as it developed, lost its practical use and, on the other, to Jujitsu which since attained unprecedental perfection.

" It need scarcely be said that Jujitsu serves one as a valuable aid in emergencies, but in everyday training the students have come to betake themselves to those studies not essentially necessary in actual contests. They may prove deficient in an actual encounter. Here you see that Jujitsu has deviated from its original practical purposes as described in the preceding chapter."

G.K.

(To be continued.)

FAMOUS JUDO MASTERS I HAVE KNOWN

By E. J. HARRISON

(Continued from last Bulletin)

As incidentally mentioned by Yokoyama in the course of the foregoing recital, the only other Judo master besides himself to hold the 7th DEGREE (*shichidan*) in those days was Yamashita whom I also knew personally but by no means so intimately as Yokoyama, so that at this distance of time I cannot clearly visualize his appearance. There are, however, several anecdotes associated with his name, two of which may merit repetition here. It chanced that some years before I joined the Kodokwan, Yamashita and a friend were assaulted by seventeen coolies in a Tokyo meat-shop—a sort of popular restaurant. Although some of the coolies were armed with knives the gang were dispersed in a twinkling, three of them with broken arms and all with bruised and battered faces. As fast as one of the two experts artistically " downed " his man the other would pick the victim up like an empty sack and dump him unceremoniously into the street. The only evidence of the conflict on the side of the two experts took the form of skinned knuckles where the latter had come into contact with the coolies' teeth. On another occasion Yamashita fell foul of a coolie in the upper room of a restaurant and promptly threw him downstairs. The coolie returned to the fray with fourteen comrades, but Yamashita calmly sat at the head of the stairs and as fast as the coolies came up in single file, owing to the narrowness of the passage, he simple choked them in detail and hurled them down again. In the excitement of the moment he was rather rougher than was strictly necessary, and so broke one man's neck. The rest fled in terror, carrying off their dead and wounded. Yamashita was arrested, but as he was easily able to prove that he had been one man against fifteen he was, of course, acquitted. Nevertheless the Kodokwan temporarily suspended him for his conduct, which was deemed unduly violent.

I never had the privilege of meeting Commander Hirose personally but was present at the impressive Kodokwan ceremony held to commemorate his memory after his death while engaged in an attempt to block the entrance to the harbour of Port Arthur during

the Russo-Japanese war. Dr. Kano delivered the funeral oration on that occasion with deep feeling. It is recounted of Hirose that in his youth he was attached to the Japanese Legation at St. Petersburg as a student, and was once challenged by certain Russian naval officers of herculean proportions to a friendly trial of strength. Needless to say, Hirose, by means of his art, threw his men with ease. The Tsar, being informed of the episode, invited Hirose to the Imperial Palace, where a contest was arranged with a famous athlete and again Hirose emerged victorious.

Another well-known fourth-grade (*yodan*) of my day, one Uchida, had travelled extensively in Siberia, Korea, and Manchuria, and during his journeys had more than once had occasion to utilize his knowledge of judo for purposes of self-protection, and had never been found wanting. In 1895, while travelling by steamer to Vladivostok, he came into conflict with a big Russian who, thinking to make use of his superior height and reach, seized Uchida by the collar and waist. Uchida, however, quickly applied the *koshinage* and threw his antagonist. The latter rose again and tried to kick Uchida, but was speedily swept off his feet and brought to the deck with a crash that knocked all the fight out of him. He fled from the arena and refrained from further interference with this formidable Japanese.

I recall a chapter of a somewhat different kind connected with the famous Professor Iidzuka, in those days instructor at Keio University, elsewhere incidentally described as a man of no great height but of quite abnormal muscular development in the right places. In the same context the question was then and even now doubtless is often asked by Westerners which is the more effective—judo or boxing. I may say at once that in my opinion the problem can never be satisfactorily solved under the conditions of a friendly contest in which the boxer must wear gloves and the judo-ka cannot avail himself of the more deadly tricks in his repertoire. It so happened that not long after I had taken up the study of judo in one of the *ryugi* outside the Kodokwan, the then well-known middleweight Jack Slavin, former champion of Australia, came to Japan and gave several exhibitions, at one of which some of my Japanese wrestling friends and I contributed a display of the art of judo. The presence of the Australian was regarded as a fitting opportunity for an international contest, and arrangements had actually been completed for a meeting between Slavin and Professor Iidzuka when Slavin suddenly sailed for the Klondyke in response to an invitation from his brother Frank, the prominent heavyweight. Jack Slavin, in a letter to his agent, explained that, as his funds were at zero and an opening had presented itself, he would not have been justified in letting it slip. Personally I believe the excuse was genuine enough, but his departure at such a juncture naturally created a most unfortunate impression in Japanese circles, and

confirmed the very real belief that Slavin would have been defeated—a belief too, which I myself entirely shared. But even had the contest came off it would have been hampered by the conditions already adverted to, and would have satisfied only the winning side. The only logical way of deciding the point would be to put the boxer and the judo-ka in an open field and there let them fight to a finish. But unfortunately for the final settlement of this much-vexed question, though fortunately for the limitation of international bills of mortality, neither the laws of the civilised East nor those of the West permit what the Japanese call a *shinken* (real fight.)

Among other stalwarts of the Kodokwan with whom I used to be on the most friendly terms were Mayeda, then fourth grade, a man of naturally powerful physique, able to raise me above his head with one hand at a time when my weight was at least eleven stone stripped; Toku, another exceptionally tall and heavy Japanese who had perfected a truly devastating *tai-otoshi ;* Professor Hide Kazu Nagaoka of the Butoku-kwan, Kyoto, also known in this country or, perhaps I should say in the Budokwai, which he visited a good many years ago when no longer young but looking a good twenty or thirty years younger than his actual years ; Mifune, already mentioned, and some others whose names I cannot now recall. Mayeda went to the United States while I was still in Japan, and created a sensation by easily defeating all comers, and is said to have done well as a judo instructor ; but I cannot say whether or not he eventually returned to Japan.

Outside the ranks of the Kodokwan I should on no account omit to mention Nobuyuki Kunishige, in my day a veteran well over sixty years of age, belonging to the Shinden Isshinryu School of the art. He was the proprietor and director of a fifty-mat *dojo* called the Shido-kwan, situated in the Shimbashi quarter of Tokyo. In addition to judo, Kunishige taught fencing and was besides an expert in the use of the spear and the iron fan, in archery, swimming and horsemanship ; in a word, he was a worthy representative of the old *samurai* class which did not limit specialization to a single subject. In person Kunishige would have been pronounced large for a Japanese. His height was about five feet seven inches and his weight in the neighbourhood of 165 lbs. though in his youth he was fully twenty pounds heavier. Whenever he donned fencing or wrestling gear—and in spite of his years he might frequently be seen in action on the mats—one could not fail to notice the abnormal development of his forearms, this being the result of constant use of the fencing-stick from early youth. His moral qualities too, had stood the test of years of comparative penury. In an age when the object of the majority is to turn everything into hard cash, Kunishige had never been known to make an exhibition of his peculiar powers for gain alone. For the edification of a private circle of friends and disciples he was generally willing to give a demonstration, but otherwise he exercised that

branch of his art which concerned healing and resuscitation, for the benefit of the suffering, and in those cases the charge was always regulated by the financial ability of the patient, and was therefore, on occasion, nothing at all. In other words, pay or no pay, Kunishige would deem himself morally bound to respond to the call for succour.

Kunishige's special claim to distinction lay not so much in his recognized proficiency as an exponent of the exoteric branches of the art, as exemplified in *randori* and *kata* in their manifold aspects, as in his almost uncanny powers as a demonstrator of the *okugi*, or secret principles, i.e., the esoteric features of the art. And seeing that already in my article on the *kiai* which has appeared in earlier issues of the Bulletin, I have devoted some space to an exposition of this subject, as exemplified by Kunishige, I need not here go over the same ground again. The subject of *atemi* or methods of attacking vital spots (*kyusho*) in the body, in conjunction with the systematic development of the *saika-tanden* or *shita-hara*, is obviously foreign to the scope of the present article and far too important and recondite for casual treatment. I may, however, perhaps add that in Kunishige's school the *atemi* taught to *yudansha* comprised the so-called " nine organs " (*kiukon*), i.e., *ninchu* (immediately below the nose) ; *juka* (under the ears) ; *daino* (brain) ; *kono* (? occiput) ; *suigetsu* (breast-bone) ; *niuka* (under the breasts) ; *ekika* (under the arm-pits) ; and *hihara* (the sides, both front and back). I can but say in conclusion that I shall never forget my debt to Kunishige as a noble guide and preceptor who, albeit possessing knowledge which in unscrupulous hands might easily have been dangerously abused for material advantage, had an unblemished record of altruism and fair dealing. Our modern world, whether of East or West, North or South, could well do with more men like him.

(*Concluded.*)

PHILOSOPHY NOTES

By the Rev. D. L. Wood.

Achievement Through Balance.

Whether we like to admit it or not we are all of us seeking something through Judo. What exactly are we looking for that we hope to find through the practice of Judo ?

No-one can practice Judo for very long without finding his sense of values and his desires undergoing a fundamental change. It does not matter what the original reason for joining may have been, the fact remains that, after a very short while, there comes a realization of searching for something that can be relied on absolutely, in all circumstances, at all times.

We find the awakening desire not only for a reliable way of becoming and keeping physically healthy, but also for a means of overcoming fear or any other feeling of inferiority or impotence ; and eventually, through Knowledge, Skill and development of Vision and Power within ourselves, to become at Peace and in Harmony with all creation and Beyond.

In all mankind there is the insatiable desire to find the Ultimate, Unchanging, Never-failing Power.

The desire common to all men, the desire that cannot be quenched is the desire for Truth.

Truth is non-sectarian, undenominational and is universally applicable at all times. Philosophers throughout the ages have given to mankind the results of their search, and each has left sign-posts. Terminologies differ ; methods differ. Our particular task is to free ourselves of all prejudice and to discover the truth each has spoken.

Too many scholars and pseudo-philosophers have sought to show differences in teachings and conflict in method : far too few have sought the Underlying Unity. If we really and earnestly want to find that All-pervading Unity we shall have to be ruthless and uncompromising in our attitude of singleness of purpose.

In the Tao Teh Ching, Chapter XXVIII we read :

" He who knows the male, yet cleaves to what is female
Becomes like a ravine, receiving all things under Heaven,
And being such a ravine
He knows all the time a power that he never calls on in vain."

Let us examine this short quotation step by step, and see what we can get from it : for we can rest assured that within the limits of these few notes only the beginning will have been made towards further unfolding of the vast amount yet to be discovered. Nevertheless, even if we can only get a little, the effort will be worth while.

He who knows the male.

The first point we have to discover is What is this male, knowledge of which promises such great things ? Differently worded, but without altering the sense, the sentence could read, " He who is aware of Potentiality."

The first requisite then, is our awareness of what is possible.

It may sound somewhat staggering to affirm that man cannot think of anything impossible ; but if we examine the statement closely, we will find that however hard we try, we, individually, cannot think of an impossibility.

An objection is sometimes put forward such as, " What about a square circle ? "

Very well, what about it ? Can you *think* of a square circle ? The words may be thought of, but a mental image or visualization of the existence of a square circle is not possible, however hard one may try.

If you can form a clear mental image or picture of any thing or event, then that thing or event is capable of being made actual.

Man carries about, in his own being, unlimited potentiality : for, although he may only call forth into existence an extremely limited amount of what he is able to call forth, there is nevertheless the infinite possibility always latent within him.

It would be foolish for us to think that through certain ascetic practices or in some peculiar trance we could suddenly become aware of Absolute Potentiality. To attempt such foolishness would only lead to madness (Nature's safety-valve).

What we can do with safety is to accept the fact that within us, as within every living being, there is latent infinite possibility ; and proceed, step by step, to call It forth. All we need to do to begin with, when we have a desire, is to become aware of the certainty that that particular desire is possible of fulfilment.

In relation to any act of creation or achievement the awareness of its possibility is " knowing the male " or positive polarity of it.

yet cleaves to what is female.

The second part to learn is the " holding fast to the female." That is to say that, having called forth the potential and knowing with absolute inner certainty that it *is* possible, we have, by so doing, also called forth the means of achievement, Power, which is the female or negative polarity.

The cleaving to the female is the uniting of Possibility with Action. We cannot achieve any aim if the aim remains only a desire or potential happening. The Male must enter the Female and become One with it.

He who unites the male and the female in balanced union, in the words of Our Lord Buddha, " takes the Middle Way," and

Becomes like a ravine, receiving all things under heaven.

That is to say we become like a receptacle into which everything must flow, as the streams flow from the mountains and surrounding countryside into the ravine.

If we achieve balance, and remain balanced, physically, mentally and spiritually, we have perpetual awareness of unlimited Power which can be used at will.

It is proposed to show in a series of articles (Editor permitting) how the basic Theme outlined in these first Notes links up with all the great teachings of the world, from the Far East, through India, Persia, Middle East, Europe, to the Americas. Whether the language be Vedic, Sanskrit, Arabic, Coptic : or whether it be told in the Heiroglyphs of Ancient Egypt or of the Aztecs, there is, running through all a very simple Theme, which, if understood in all its Mystery and Beauty, will give us the answer to our Quest.

GROUNDWORK

By LEN HUNT.

Illustrations by L. A. WEBB.

Groundwork in Judo principally consists of Locks applied to the limbs, Hold Downs, which are aimed at holding an opponent helpless on the ground, and Neck Locks, which are applied to the neck, thereby reducing the opponent to a state of coma, by stopping the blood from circulating to the brain.

To be able to apply these locks successfully whilst manoeuvring on the ground, control of the opponent's body must first of all be obtained. To accomplish this, a knowledge of the various positions used is necessary.

In this Bulletin we will take the Astride Position together with several locks which can be applied from it.

ASTRIDE POSITION.

Sit astride your opponent, your knees gripping his sides—near his armpits. Your left hand, palm uppermost (thumb outside), should grip the inside of his left collar—high up so that the hard bone of your wrist comes against the carotid artery (situated just below the ear). Your right hand should rest lightly on the mat behind his head, helping you to retain your balance should he try to push you off. Also it is near the right side of his collar should an opportunity occur for a neck lock. (Fig. 1.)

NECK-LOCK.

Your left hand should be inside his left collar, palm uppermost, as described in the Astride Position. Your right hand resting on the mat behind his head.

Suddenly sweep your right hand to the side of his right collar, this time palm downwards (thumb inside collar), deep enough to bring the hard bone of your wrist against his carotid artery. (Fig. 2.)

Gradually tighten your arms with a scissor-like movement. At the same time draw your wrists into your stomach, and straighten your body.

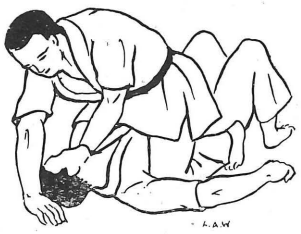

FIG. 1.

FIG. 2.

FIG. 3.

FIG. 4.

ARM-LOCK UNDER ARMPIT.

Should your opponent place his left hand within the vicinity of your right armpit, immediately trap his wrist under it, by pressing firmly with the inside of your right upper-arm against your body. It is vitally important for the success of this arm-lock and others of a similar kind, to hold this pressure firmly throughout the whole movement. Your right hand should be placed against his elbow joint, while your left hand should press his left shoulder to the mat and so prevent him from bringing it into use. To complete the lock bring up your right leg and with the inside of the thigh press against his elbow-joint. (Fig. 3.)

This is a very powerful arm-lock and owing to the suddenness with which it can be applied should be used discreetly.

HALF-CROSS NECK LOCK.

To obtain this lock insert your right hand deeply inside your opponent's right collar, palm downwards (thumb inside). Your left hand is passed underneath your right and grips the inside of your opponent's left collar, palm uppermost (thumb outside)—but not quite so deeply as for the ordinary Neck Lock.

With a downward pressure of your right arm, which should be pressed against his throat, lower your elbow to the mat, at the same time pulling your left hand, which is gripping his left collar, towards you. (Fig. 4.) Before completion of this lock care must be taken to grip the opponent's body with your knees, and so prevent him from turning his body and making the lock ineffective.

(*To be continued.*)

RIGHT AND WRONG USE OF PHYSICAL STRENGTH.

By E. J. HARRISON.

The correlation of the two ideographs composing the word judo in Japanese, i.e., literally, " the way of gentleness," should not be allowed to encourage the erroneous conclusion that Dr. Jigoro Kano and his coadjutors, chiefly responsible for the elaboration of the art as we know it to-day, were disposed to underrate the importance of physical strength and a good physique in the student of judo. On the contrary, *other things being equal,* the possession of physical strength may well be a valuable asset in the development of a proficient judoka. On the other hand, reliance solely or chiefly upon physical superiority for the achievement of victory in contests is a tendency to be sternly resisted and discouraged, since if not checked in time it may well retard real progress and prevent those guilty of it from ever reaching the higher grades of the art.

In this connexion I have lately been poring over the relevant pages of my treasured presentation copy of the late Yokoyama's admirable textbook on Kodokwan Judo, and have found therein some excellent counsel on this very point from one of the greatest experts, now, alas, no longer with us. Thus in the chapter headed " The Necessity for Strength," he indulges in reflections which may be summarized as follows :

From ancient times the saying had been handed down that in the practice of so-called " taijutsu " and " jujutsu " a pupil might be defeated by his own strength and that therefore for the sake of his art strength might even prove prejudicial. This idea is, however, to-day largely erroneous. For instance, he points out, if the degree of skill between two contestants is much the same, then it is readily understandable that the physically stronger party will most probably win. On the other hand, a physically stronger person pitted against a physically weaker but more skilful opponent, and relying mainly on his superior strength is frequently defeated. In such cases the physically powerful person tries to win by brute force and uses his strength in a manner at variance with the principles of judo. And although a physically powerful man may defeat an

adversary greatly his inferior in this respect, yet when trying conclusions with an opponent his equal in strength but his superior in skill, his defeat is almost certain. And if his opponent chances to be superior in both respects, the result becomes even more a foregone conclusion. Not only that, but if the tyro persists in these bad habits, his progress in the art will inevitably be retarded. It is in this regard that the possessor of great physical strength, who when he begins judo practice is already an adult, may sometimes prove less amenable to the bodily and mental discipline indispensable to the attainment of higher judo honours than his physically weaker but younger rival. However, there is absolutely no reason why a physically powerful pupil sufficiently intelligent to understand that the most effective use and not abuse of bodily strength is one of the primary essentials of success in judo should not eventually outdistance his physically weaker comrades as at any rate a practical exponent of the art in both practice (*keiko*) and contest (*shobu*). Indeed provided that he is always careful to bear in mind these points; that he avoids the application of unsuitable "tricks" (*waza*), and that he utilizes all his physical resources in an appropriate manner (in Japanese, not "unreasonably"—*muri ni*), his steady progress should be assured. And if these conditions are duly fulfilled, the candidate's chances of victory in contest ought undoubtedly to be increased. Thus it is fair to say that a student who without great physical strength has become proficient in the art may usefully develop physical strength along the lines already indicated with a view to enhacing his prowess as a judoka.

Summing up, then, in addition to skill in "breaking" an opponent's balance, the cultivation of a correct posture and ability most effectively to make use of "tricks" in both practice and contest, the possession of physical strength is highly desirable and should be encouraged in the student concurrently with his training in all other branches of the art.

When trying to break you opponent's balance by pushing or pulling, use of the hands alone is inadequate, while, too, by recklessly and indiscriminately applying brute force you are in danger of breaking your own balance and of being defeated by your opponent. You are therefore advised to try to preserve a correct posture (the *shizentai* or natural position) and when applying any particular throw to enlist the combined energy of the entire body in a supple and an elastic manner. Yokoyama goes on to point out that even when you have broken your opponent's balance and applied a "trick," in the expectation of winning handsomely, yet if in your method of approach harmonious co-ordinated movement and elasticity are lacking, say in the employment of arms, legs, and body, if, say, your arm pull or leg sweep violates the principles of "harmony," then although arms and legs may otherwise be working properly, the faulty co-ordination

of loins and hips will surely rob your throw of the cleanness and finish that are the hall-mark of a seasoned judoka. Yokoyama cites the analogy of an orchestra in tune, a regiment in step and soldiers charging to illustrate his " thesis " of the necessity for " harmony " of movement in the practice of judo.

He therefore earnestly counsels the student of judo ever to bear these points in mind, to pay constant attention to observance of a correct posture at all times and also of the rules of healthy living. Always try to adapt yourself to the characteristics of your opponent, and in conformity therewith vary your methods of breaking his balance or in other words, your " tsukuri " and " kake," as demonstrated by G. K. in our May Bulletin. This injunction is but another way of emphasizing Yokoyama's insistence upon " harmony " in the co-ordination of movement of arms, legs, torso, loins and hips.

We should not, of course, overlook the consideration that sundry collateral and subsidiary factors, often psychological, may in specific cases modify the efficacy of, say, superior physical strength on the one hand, and superior skill on the other, as, for example, if an otherwise more skilful judoka is adversely affected by " stage fright " in contest and so cannot do himself complete justice. I also have in mind the reverse phenomenon, i.e., the case of a Kodokwan *yudansha* (holder of " DAN " grade) of my acquaintance who was never at his best *except in contest,* and in ordinary practice would often be thrown by pupils of much lower grade. But such considerations do not invalidate the cogency of the general principle.

In this contest Yokoyama demonstrates the necessity for mental as well as physical training, especially if it is desired to excel in contest as distinct from ordinary practice. Factors militating against success are (1) timidity, i.e., fear of defeat ; (2) loss of temper, and (3) overweening confidence degenerating into contempt for one's adversary. All three shortcomings should be rectified as soon as possible. Again, whereas in practice the pupil may find it comparatively easy to keep cool and collected, and to preserve the natural posture as the starting-point for his attempts to break his opponent's balance in one of the six principal directions, in a contest mental poise and tranquillity tend to weaken ; excitement clouds the judgment ; the pupil's movements become stiff and awkward ; he loses control over his natural posture and fails to break his opponent's balance, or even when his opponent gives him an opening, he neglects to apply the appropriate *waza.* Such defects are the result of insufficiently diligent training of the mind as well as of the body.

Hence the truly earnest student will devote special attention to these, so to speak, material imponderables ; he will study the indi-

vidual characteristics of his prospective adversaries, so that when engaged in contest he can remain calm and unruffled, able swiftly and boldly to adopt the best methods of defence and attack in conformity with the movements of his opponent.

At the risk of seeming platitudinous, I would urge members of the younger generation of judoka not to bother about being thrown in practice. It stands to reason that initial attempts to try out an unfamiliar throw or hold are likely to fail and to expose the contestant to a counter-move. If the pupil is unduly chary about being thrown he will usually tend, as the saying runs, to " pull his punches," in other words, not to go " full out " for the throw he wants to master. In this manner he may, it is true, escape a counter, but, on the other hand, he can never hope to become really proficient in this or any other throw unless he abandons the policy of " safety first," which will never carry the tyro very far in judo or in the game of life generally. " *L'audace, l'audace, toujours l'audace* " should assuredly be the motto of every judoka ; but in this context, boldness does *not* mean recklessness which is to be deprecated. When engaged in a contest with an opponent of equal grade the judoka should naturally try to bring off only the " tricks " which he has approximately mastered and should not take unnecessary chances. In this respect the distinction between practice and contest is perfectly clear. The very fact that every new pupil must first of all learn how to fall without sustaining injury implies that in the course of training he is bound to be thrown.

Under ideal conditions the judoka is caught young, so that his physical strength may be developed concurrrently with skill, thus ensuring that the former will never be exerted *unreasonably*. But although in judo as in all other athletic exercises youth will usually be served, there is no reason why persons of maturer years free from any organic disability should not derive great benefit, alike mental and physical, from judo practice. And again, other things equal, an intelligent pupil will generally make swifter progress than one of " homely wits." I can indeed honestly say that nearly all the leading Japanese exponents of the art known to me have been mentally as well as physically alert.

Admittedly even judo is not the " be-all and the end-all here," and I should not like to emulate the responsibility once cheerfully assumed by an American baseball captain at Kobe, Japan, in a circular to the members of his team urging them, " on no account to let business interfere with baseball." But on the other hand, as Dr. Johnson said when describing Greek, judo " is like lace " ; " a man gets as much of it as he can."

"WHAT *IS* A SWEAT SQUAD?"

By L. A. B. Orare.

"Well, naive, its rather difficult to say in just a few words: perhaps it could best be described as a collection of willing, semi-willing and less-willing people who give up a week-end (or part of a week-end) to making a certain place a little cleaner than it would otherwise appear."

"Oh . . . . . ! But why do they do this? Do they particularly like that sort of thing?"

"No; they don't *particularly* like it, but they have a certain belief that it would look, and feel, a lot better, for all concerned, if it were made a little cleaner—so, being not altogether sane in several other ways, they decide to do it to add to their other hobbies!"

With apologies to the original Librettists, and to "The Governor" himself, such might have been a portion of a conversation overheard in "Tomtopia" not so very long ago. However, to get down to real business without more ado. . . . . .

A certain body of people assembled at the Budokwai on Saturday afternoon, May 11th, 1946, to take away the chief layers of grime from the Club premises, which had accumulated during the War years. Tins of a well-known cleaning mixture, buckets, cloths, brushes, polish, etc., were dished out, so to speak, and work very soon started in real earnest. We had been warned beforehand not to come in what one might call, for lack of a better word, our "best clothes," nor, even, our ordinary ones, as it was anticipated that some of the work in hand would be more than a little dirty. So, we had been warned by "that man" (who was the chief cause of all the trouble!) to bring with us a pair of old trousers, or trunks, so that, having as little on as possible, we could get rid of what accumulated on our persons by means of a warm shower-bath just before going home. This proved to be a very successful (and ultimately enjoyable) method.

It was decided that the sections of the premises most in need of cleaning were, for practical purposes, those most in use—in other words, the two Dojo, both changing-rooms, and the shower-bath. Work started with two main groups—one in the lower Dojo, and the other in the Kyu changing-room. Those in the Dojo washed the wall down with a patent cleaning mixture, followed by others "rinsing" them with clean water; whilst yet others practically took the mat-cover to pieces, and thoroughly strengthened the seams, making the mats much safer for those with susceptible toes! Meanwhile, another group of men were busy having something like a small flood in the changing-room. Being in charge of an ex-sailor, they used copious draughts of water, followed by strenuous use of the aforesaid cleaning mixture, on the lockers, chairs and floor; from all of which they removed something rather like mud (in consistency and colour). After this, the bench was washed and polished, making it look (for a time, at least) like a new piece of furniture. The final touch was

given by re-arranging the furniture, thus giving the changing-room much more space.

By this time it was discovered that tea was ready, and that some guests had arrived to have tea with us—Mr. Koizumi and his daughter. We all sat round in the lower Dojo, drinking tea, and sharing the scones and cake ; the sharing of experiences in doing the job in hand was also enjoyed, and we all asked for criticism of what had already been done, and advice as to the best way of carrying out what remained to be done.

After tea we had something of a surprise in seeing one of our guests, Mr. Koizuma (who had been asked only as a guest, not as a workman !) joining the Sweat-squad, and mounting a ladder to find the causes of the various leaks in the roofs and ceilings. He spent a good three hours up there, apparently thoroughly enjoying himself, till, at last, we thought that it was really time for one who had been invited as a tea-guest to cease working : with his characteristic smile, he agreed that it was time for him to go, as he had found the chief causes of the roof-trouble, and set them right ! ! The rest of us carried on till about bedtime when we repaired home to a well-earned sleep. Some had come in response to the original request for help ; others (not having read the Notice-board, which plainly told them the Dojo would be closed that afternoon !) joining more or less will-nilly. None the less whether they were willing, or unwilling workers, all completely put their backs into it, and we are grateful to them.

On the Sunday morning, two of the earliest birds, arriving by car, went to visit Mr. Koizumi, finding him and his daughter at breakfast on a sunny verandah : after joining them in a cup of tea, these two early birds went along to the Club, to find another member of the Squad waiting patiently on the doorstep. These three went at it with all their might and main till lunch-time, when the third member of this small party had to go to keep an appointment elsewhere. The two car-travellers settled down to eat the lunch they had brought with them, afterwards repairing to a well-known local Milk-bar for some coffee ! Here they met one who was joining them for the afternoon and evening (the deck-swabber) having a cup of this (comparatively inocuous) liquid before starting work. For the duration of the afternoon, and evening, these three worked " all out," so to speak, to finish the week-end's effort. They worked chiefly on the upper Dojo (with special emphasis on the mat itself) using an electric cleaner lent by one of the party.

Finally the deck-swabber returned home by cycle (what energy these youngsters have !) at about 8.0 p.m., and the car-travellers (lazy brutes ?) made their way home at about 11.30 p.m., completely tired out, but feeling that what they had hoped to do had, to a great extent, been done.

Their reward was, of course, that they had been able to do something concrete for the Club, as an organization, and for the other Members, whose gratitude was, in some cases, almost embarassing.

JUNO KATA

A description of the first three movements

By Ivy Carter.

Illustrations by L. A. Webb.

Key : A = attacker, D = defender, R = right, L = left.

First Movement, Forward Thrust.

Attacker. *Defender.*

1. *A.* and *D.* face each other on opposite sides of mat. Both bow, standing.

2. *D.* advances to within three paces of *A.*

3. *A.* raises outstretched right arm forward to shoulder level, palm inwards. Advances, leading with right foot, to thrust at *D.*'s face. (Fig. 1).

4. *D.* avoids thrust by turning the body to right. With R. hand grasps *A*'s wrist, (Fig. 2.) drawing *A* forward across chest. With L. hand *D.* grasps *A.*'s L. hand and stretches *A.* cruciform backwards across chest. (Fig. 3).

5. Both, pivoting on opponent's L. shoulder, swing R. side and leg through angle of 180 degrees to reverse of previous position, L. arms passing downward between bodies, R. arms upward overhead.

6. *A.* stretches *D.*, as in 4 above.

7. Both repeat pivotal movement on opponent's right shoulder.

8. *D.* again stretches *A.* as in 4 above *D.* then drops *A.*'s L. arm to side, slides hand up *A.*'s arm to shoulder, while raising *A.*'s R. hand to full stretch vertically, and steps back with L. foot, pressing *A.*'s L. shoulder down and back while stretching R. arm. (Fig. 4.)

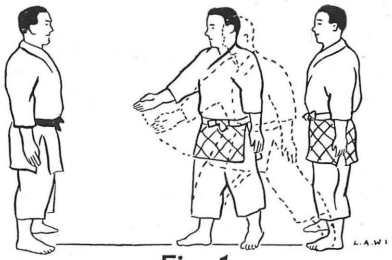

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Fig. 5

Fig. 6

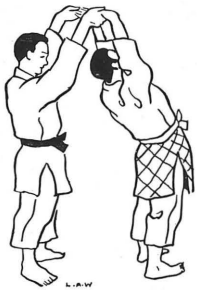

Fig. 7

Fig. 8

JUNO KATA

For description see pages 30 and 32

SECOND MOVEMENT, Forward Push.

Attacker.	*Defender.*
	1. *D.* walks round *A.* and stands immediately in front, back towards him.
2. With R. hand on *D.*'s R. shoulder *A.* presses *D.*'s body forward and downward until the hand slips forward over the shoulder as *D.* bends forward. (Fig. 5).	
	3. In response to *A.*'s pressure, *D.* bends forward from the waist, with the R. hand grasping *A.*'s R. hand, thumb in palm, as it slips forward over his shoulder, stepping back and to the R. with L. foot.
4. With L. hand *A.* thrusts upward. and to the R. at *D.*'s eyes as *D.* steps backward, (Fig. 6), stepping forward and to the R. on L. foot.	
	5. With L. hand *D.* grasps A.'s thrusting L. hand, thumb in palm, pulling *A.* forward and round until faced by *A.*'s back, A.'s arms being extended upward and backward. Then, preserving the same angle between his own arm and body, *D.* inclines his body backward from the knees, causing *A.* to rise on his toes. (Fig. 7).

THIRD MOVEMENT, Wrist Grip (2).

Attacker.	*Defender.*
	1. *D.* takes up position immediately in front of and facing *A.*
2. *A.* grasps both *D.*'s wrists.	
	3. *D.* applies R. wrist to the crotch of *A.*'s L. thumb, thus breaking grip and pivots to L. on L. foot drawing *A.*'s R. arm round body and bending knees to assume position for hip throw. *D.* projects hips backwards so raising *A.* from ground and bends slowly forward from waist, supporting *A.*'s weight.
4. *A.* raises legs to horizontal position, or higher if possible, supported by *D.* (Fig. 8.), then lets legs fall as *D* regains erect position.	
	5. As *A.*'s legs fall, *D.* regains erect position.

(To be continued.)

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